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DOUGLAS TAYLOR
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FIRST NIGHT'S SALE,

Tuesday, February 11th, at 8 o'Clock promptly,

AT THE

AMERICAN ART GALLERIES.

PAINTINGS, WATER-COLORS,

DRAWINGS, &c.

REMBRANDT.

902 ST. JOHN PREACHING.

Etching.

EHNINGER, John W.

903 CORN HUSKING.

904 MILKING TIME.

905 FEEDING THE PIGS.

906 CUTTING THE MAIZE.

India Ink Drawings.

VAN DER MEER, Jr., J.

907 LANDSCAPE AND CATTLE, and COMPANION.

Drawings.

908 PORTRAIT OF THOMAS JEFFERSON.

Colored Engraving by Sokolnicki, after the design of Tadée Kosciusko.

909 IO UND JUPITER.

Engraving.

WM. H.

910 COUNTRY GIRL.

Water-Color.

FRENCH SCHOOL.

911 THE BOUDOIR.

Water-Color.

BLANC, JOSEPH.

912 AT THE WELL.

Water-Color.

THWAITES, W. H.

913 HIGHLAND LANDSCAPE.

Water-Color.

PERLBERG, R., Munich.

914 TOLEDO CATHEDRAL.

915 CAMP AND RUINS.

Water-Colors.

FARRER, H.

916 COAST SCENE.

Water-Color.

WANDESFORDE, J. B.

917 THE OLD BRIDGE.

Water-Color.

BUCKLER, J. C., R. A.

1770–1851.

918 SCENE IN VENICE.

Water-Color.

MACLISE, Daniel, R. A.

1811–1870.

919 GIPSY FORTUNE-TELLER.

Water-Color.

MACLISE.

920 GIPSY MUSICIAN.

Water-Color.

MACLISE.

921 GIPSY CAMP.

Water-Color.

MACLISE.

922 AT THE SPRING.

Water-Color.

CARLO DOLCI SCHOOL.

923 HOLY FAMILY.

Water-Color. Carved Wood Frame.

GAMBA DE PREDOUR.

924 FRENCH MILKMAN.

Water-Color.

925 ITALIAN LANDSCAPE.

Carved Frame.

FLEMISH SCHOOL.

926 DUTCH INTERIOR.

927 COMPANION PICTURE.

TISCHBEIN, J. H.

1722–1789.

928 GARDEN PARTY.

929 COMPANION PICTURE.

EISEN, C. D. J.

1720–1778.

930 JUPITER AND CALYPSO.

This Drawing has been engraved.

WEIR, J. Alden.

931 ROSES.

WOODS.

Pupil of Turner.

932 MISTY MORNING ON THE TWEED.

BONNINGTON, H. J.

1811–1865.

933 LANDSCAPE AND CATTLE.

Purchased at the Royal Academy Exhibition, London, 1851.

CHARTRAND, Ph.

934 TROPICAL LANDSCAPE.

CHARTRAND, Ph.

935 COAST SCENE.

Circular Plaque.

DUTCH SCHOOL.

936 DR. FAUST.

ITALIAN SCHOOL.

937 HEAD OF A PATRIARCH.

ITALIAN.

938 HEAD.

Fragment from a larger painting.

939 ENGLISH LANDSCAPE.

940 FIVE DESIGNS FOR FRESCOES IN THE ANTWERP STATE HOUSE. PANDORA, &c.

941 OLD FLOWER PIECE.

942 ENGLISH VILLAGE SCENE.

TENIERS, D.

(Copy.)

943 DUTCH TAVERN SCENE.

CROME, John, or "OLD CROME," R. A.

1769–1821.

944 LANDSCAPE AND CATTLE.

DIAZ, N.

945 LE TROUPEAU DANS LA FORET.

Painting on Copper.

OSTADE, A. J. Van.

1610–1685.

946 THE SMOKER.

MAY, E. H.

947 THE KNIGHT. Paris, 1850.

MAY, E. H.

948 ŒNONE.

ITALIAN.

949 PURIFICATION OF THE VIRGIN.

BYZANTINE.

950 BETRAYAL OF CHRIST.

From the Maitland Collection

BEAULIEU, F.

951 LANDSCAPE. 1872.

Environs of Nemours.

SHATTUCK, A. D.

952 LANDSCAPE AND CATTLE.

DUTCH SCHOOL.

953 PORTE BLANCHE, UTRECHT.

Numerous seals on back, but artist unknown.

SPANISH SCHOOL.

954 CHRIST AND THE TWELVE APOSTLES.

Purchased from the Canon of the Cathedral at Lima, where it had been for two hundred years.

HENNEKER, O.

955 LANDSCAPE.

HAMOCK.

956 MUSIDORA.

BUTLER, George B.

957 CAT AND KITTENS.

OSTADE, A. J. Van.

1610–1685.

958 INTERIOR OF DUTCH TAVERN.

VANDER HULST, Pieter.

959 CHEMICAL LABORATORY.

SECOND NIGHT'S SALE,

WEDNESDAY, FEBRUARY 12TH, AT 8 O'CLOCK,

AT THE

AMERICAN ART GALLERIES.

VAN DER CAPELLE, Jan.

960 COAST SCENE.

WOUVERMANS.

961 HOLLAND COTTAGE.

Carved frame.

VERHEYDEN, F.

962 THE OLD PRIEST.

VELASQUEZ (after).

963 HEAD OF WOMAN.

From the Beaumont Collection.

SASSOFERRATO.

1605–1685.

964 MADONNA.

TIEPOLO, G. B.

1692–1770.

965 THE ASSUMPTION OF THE VIRGIN.

Carved frame.

TASSI, Augustino.

Master of Claude Lorraine. 1566–1642.

966 ITALIAN LANDSCAPE.

RUYSDAEL, J.

1630–1682.

967 STREET SCENE IN ANTWERP.

Painted in 1682.

ROOS, Phillip, called ROOS DA TIVOLI.

1655–1705.

968 LANDSCAPE AND CATTLE.

Painting on Copper.

PORTA, Guiseppe, called SALVIATI.

1520–1580

969 BIRTH OF CHRIST.

METRKERCHE, P.

970 FRUIT.

Painted in 1660.

MORLAND, George.

1763–1804.

971 OLD INN.

ITALIAN, XVI. Century.

972 THE CRUCIFIXION.

Curious frame, with stone and filagree setting

HALS, Franz.

1580–1666.

973 PORTRAIT OF ——

GUARDI, Francesco.

1712–1793.

974 ST. MARK'S, VENICE.

DIETRICH, C. W. E.

1712–1774.

975 ST. PAUL.

This painting has been engraved.

HOBBEMA, Meindert.

1638–1709.

976 HOLLAND LANDSCAPE.

GREUZE (after).

977 HEAD OF THE PRINCESS LAMBALLE.

CUYP, Aelbert.

1605–1691.

978 LANDSCAPE AND CATTLE.

HERRING, J. F., R. A.

1795–1865.

979 FARM YARD.

HOET, Gerard.

1648–1733.

980 MARRIAGE OR BETROTHAL SCENE.

Painting on Copper.

JOHNSON, Eastman.

981 INTERIOR OF WASHINGTON'S KITCHEN.

MAN, Cornelius.

1621–1706.

982 INTERIOR OF GUARD HOUSE.

RICCI, Sebastian.

1659–1734.

983 DEATH OF ST. JOSEPH.

SMIRKE, Robert.

1752–1845.

984 INITIATION TO THE MYSTERIES OF ISIS.

985 THE FINAL RESIGNATION OF PREJUDICES.

986 PRISON SHIP.

These are the original designs for the engravings in the Columbiad.

TENIERS, Jr., David.

1610–1694.

987 A GAME OF BOWLS.

Painted in 1671.

VAN DE VELDE.

1610–1693.

988 LANDSCAPE AND CATTLE.

Purchased at the sale of the Cardinal Fiesch.

WILLAARTS, Adam.

1577–1660.

989 DEPARTURE OF THE PILGRIMS FROM DELFT.

WOUVERMAN, Philip.

1614–1668.

990 HORSES AT THE DRINKING TROUGH.

ITALIAN—XVI. CENTURY.

991 THE LAST SUPPER.

992 PORTRAIT OF ROBERT BURNS AS A YOUTH.

This portrait was painted for Mary Campbell, otherwise "Highland Mary." It was brought to this country by Mrs. Cunningham (first cousin of Burns' sweetheart) from Androssan, in Scotland, and by her given to Dr. Barlow, her physician, in 1850. Mrs. Cunningham was over 90 years old when she died, and though she persistently refused to sell the picture, desired to have its record preserved. The name of the artist, however, had been forgotten, and though once fairly traced, has not been recorded.

LE BRUN, Charles.

1619–1690.

993 FAMILY OF DARIUS AND ALEXANDER.

A design for Tapestry made at the Gobelin factory while Le Brun was director.

BELLINI, Giovanni.

1426–1516.

994 VIRGIN AND CHILD, ST. MARGUERITE AND ST. CATHERINE.

Taken from a Gallery in Silesia by the troops of Napoleon, but after returned. On the endorsement of Sir Charles Eastlake it was secured by the late owner.

BONHEUR, Peyrol.

995 CAT AND KITTENS.

BONHEUR, Peyrol.

996 BITCH AND PUPS.

TENIERS, Jr., David.

1610–1694.

997 HOLLAND VILLAGE.

CONSTABLE, John, R. A.

1776–1837.

998 THE RIVER TAVY AT TAVISTOCK.

CRESWICK, Thomas, R. A.

1811–1869.

999 THE TROUT POOL.

DUPLESSIS, J. S.

1725–1802.

1000 PORTRAIT OF BENJAMIN FRANKLIN.

Pastel.

BOTH, John.

1610–1650.

1001 ITALIAN LANDSCAPE AND FIGURES.

MURILLO, Bart. Est.

1618–1671.

1002 SHEPHERDS.

From the Bickoff collection, St. Petersburg.

POUSSIN, Nicholas.

1594–1665.

1003 ST. JOHN PREACHING.

In monochrome, signed.

The figures are portraits of the entire Poussin family, Nicholas representing himself on the right of the picture with a portfolio under his arm.

The painting was brought to this country early in the century by an Italian nobleman who came with the intention of making large investments in Western lands. Becoming involved in this and other financial transactions he was imprisoned for debt in New York. He was released from jail by the father of the late Desbrosses Hunter to whom this nobleman had brought strong letters of introduction, and when on his return to Italy the money advanced was returned through Le Roy, Bayard & Co., this picture accompanied the draft as a token of his gratitude.

STUART, Gilbert.

1754–1828.

1004 PORTRAIT OF WASHINGTON.

HERRING, John Frederick, R. A.

1795–1865.

1005 FEEDING THE HORSE.

The female figure is intended to represent Queen Victoria.

MP IN F

1006 RAISING OF LAZARUS.

CONSTABLE, John, R. A.

1776–1837.

1007 LANDSCAPE. HEAD WATERS OF THE LEWISTON RIVER.

From the Edgar Mitchell Collection.

NICHOLAS BERGHEM.

1620–1683.

1008 LANDSCAPE AND CATTLE.

FLINCK, Govaert.

1614–1660.

Pupil of Rembrandt.

1009 HEAD OF A NOBLEMAN.

DOLCI, Carlo.

1618–1686.

1010 MADONNA.

A brilliant example.

CUYP, Aelbert.

1605–1691.

1011 LANDSCAPE AND CATTLE.

An exquisite example of this artist.

TITIAN VICELLI.

1477–1576.

1012 SLEEPING VENUS.

Painted for Prince Luduvici.

During the French occupation of Rome this painting was brought into the camp of the French commander by a priest who assured him it was an original which had been relegated to one of the upper chambers of the Vatican by that Pope who, objecting to nude works of art, had caused their removal from prominent places. Mr. Paul Forbes, then a guest of the French commander, purchased the picture, brought it to America, and afterwards parted with it to Mr. Barlow. Other proof existed in seals, &c., on the back of the canvas, but in re lining the painting this evidence was probably lost.

VANDYCK, Sir Anthony.

1599–1641.

1013 THE CHILDREN OF CHARLES I.

Prince Charles (afterwards Charles I.) and the Princesses Maria and Elizabeth.

Originally in the Collection of the Earl of Shrewsbury, from there it passed into the possession of the Countess of Blessington, at whose sale it was purchased by Thos. W. Kennard, of London.

Although there are five replicas of this famous painting, this example presents the difference of a Latin inscription giving the names and ages of the three children.

1014 THE ORIGINAL CHALK DRAWING of the above Painting taken from life, and probably the only work of the painter in the presence of the children. Purchased from Sir Charles Eastlake in 1878.

1015 AN ENGRAVING BY SIR ROBERT STRANGE from the replica of the above Painting in Kensington Palace. Fine impression.

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